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Chapman Chamber Orchestra

Amy Dabalos

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SPRING 2012

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Spring 2012 Event Highlights

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University Singers Post-Tour Concert.....Feb. 3

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CHAPMAN UNIVERSITY

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presents the

Chapman Chamber Orchestra

41st Season

DANIEL ALFRED WACHS

Music Director & Conductor

AMY DABALOS, *mezzo soprano*

Winner of 2011 Concerto Competition

March 9th, 2012 • 7:00 P.M.

St. John's Lutheran Church

Welcome

Dear Friends,

Of all the prodigious talents, Felix Mendelssohn is an exception. Between the ages of 12-14, he wrote 12 string symphonies (!) which were soon followed by one of the greatest masterpieces of all time, the String Octet, written when he was a mere sixteen years old. Born into a prominent Jewish family, Mendelssohn soon converted to Lutheranism, a fact that no doubt will please this evening's congregation…!

Mozart himself was no less a *wunderkind*, composing 27 piano concertos alone. Mozart himself played the integral piano accompaniment to this evening's concert aria, one of the most complex he ever wrote. Speaking of Mozart, of all classical music anecdotes, the most curious is the oft recounted tale about the one encounter between Mozart and a young Beethoven after which Mozart stated "One day this young man will make a big noise." How prescient.

Speaking of young talent, we are pleased to be presenting the 2011-12 concerto competition winner, Ms. Amy Dabalos, on tonight's program.

We are delighted to once again be presenting our annual spring concert in the beautiful St. John's sanctuary and as always are indebted to Dr. Bill Heide for his hospitality.

Musically yours,

Daniel A. Wachs
Director of Instrumental Studies
Chapman University Conservatory of Music
Music Director, Orange County Youth Symphony Orchestra

Program

The Hebrides Overture, Op. 26 (Fingal's Cave) — Felix Mendelssohn (1809 – 1947)

Ch'io mi scordi di te? — W. A. Mozart (1756 – 1791)

Amy Dabalos, mezzo soprano
Winner of the 2011 Concerto Competition

Piano Concerto in E flat K. 449 — W. A. Mozart (1756 – 1791)

I. Allegro vivace
II. Andantino
II. Allegro ma non troppo

Daniel Alfred Wachs, pianist and conductor

~Intermission~

Symphony No. 2 in D, Op. 36 — Ludwig van Beethoven (1770 – 1827)

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo and trio
IV. Allegro molto

About the Artists

DANIEL ALFRED WACHS, *conductor*

Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised "*Engaging, rhythmically inspired, precise in its execution, the 'Mambo" was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!*" Wachs has been entrusted with preparing orchestras from Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Wachs has guest conducted Orange County's Pacific Symphony, the Auckland Philharmonia, the National Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Monterey Symphony, the Spartanburg Philharmonic, and is a frequent guest conductor at New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of Bernstein's *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

A pianist as well as a conductor ("*Wachs proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works…*" – St. Paul Pioneer Press) Wachs was auditioned by Zubin Mehta at the age of eight and was a student of the late Enrique Barenboim. He subsequently pursued studies at the Zürich Academy as well as The Curtis Institute of Music and The Juilliard School. He has participated at such festivals at Aspen, Tanglewood and Verbier.

Committed to the cause of education, Wachs is one of the few conductors of his generation successfully balancing the busy demands of an academic and professional career. He leads the 41-year-old Orange County Youth Symphony Orchestra ("*The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals…*" – LA Times) and is Music Director of the Chapman Chamber Orchestra, whose recording of "La Creation du Monde" was selected by the prestigious Phillips Collection in Washington, D.C. Wachs and the Chapman Chamber Orchestra recently completed a survey of Mahler song cycles with baritone Vladimir Chernov.

Equally comfortable in the pit, Wachs has led *Albert Herring*, *Cosi fan tutte*, *The Impressario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and operas by Pasatieri which were lauded by the composer himself. He has also accompanied tenor William Burden in recital.

About the Artists

AMY DABALOS, *mezzo soprano*

Amy Dabalos, mezzo soprano, is a recent graduate of Chapman University and one of three 2011 Concerto Competition Winners. While at Chapman, Amy enjoyed singing both classical and jazz music, having performed with Opera Chapman as well as the Chapman Big Band and Combo. Last spring, she made her symphonic debut, performing as soloist with the La Mirada Symphony Orchestra. Since graduation Amy has joined Opera San Jose and has appeared in this season's productions of Pagliacci, La Traviata and will be seen in Faust this April. As an avid performer of jazz music in the Bay Area, Amy has been a featured vocalist at the Left Coast Live Music Festival, City Lights Theater, and the San Jose Jazz Winter Fest. Amy released her premiere jazz album, 'Some Other Time' in December 2011 to rave reviews, and looks forward further to recording projects this year. Amy is a student of Betany Coffland and Carol Neblett.

2011 CONCERTO COMPETITION

WINNERS

Amy Dabalos, *mezzo soprano*

Evan Roth, *piano*

Emily Uematsu, *violin*

HONORABLE MENTION:

Tame Edlebi, *oboe*

Program Notes

Felix Mendelssohn **(1809 - 1947)**

The Hebrides Overture, Op. 26 (Fingal's Cave)

Fingal's Cave is on the uninhabited island of Staffa, near Mull in the inner Hebrides of Scotland. It is built entirely from hexagonally-jointed basalt columns that are part of the same ancient lava flow that formed the Giant's Causeway in Northern Ireland. It has an unnavigable sea inlet, a giant arched roof and is filled with the eerie sounds produced by the breaking waves. The cave's Gaelic name, Uamh-Binn, means "cave of melody". Sir Walter Scott described Fingal's Cave as "...one of the most extraordinary places I ever beheld. It exceeded, in my mind, every description I had heard of it ...composed entirely of basaltic pillars as high as the roof of a cathedral, and running deep into the rock, eternally swept by a deep and swelling sea, and paved, as it were, with ruddy marble . . ."

In 1829 Felix Mendelssohn, as was common for young men of fortune at the time, began a tour of Europe to complete his education and to gain cultural understanding. His went first to London, and then to Scotland where he visited Fingal's cave. He wrote to his sister Fanny "In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there." The musical extract he enclosed was the opening theme of the overture. The work was not completed until December 16, 1830 and was originally entitled Die einsame Insel, or The Lonely Island. However, Mendelssohn changed the name, rather confusingly using the title "Hebrides overture" on the orchestral parts, but "Fingal's Cave" on the full score. The overture was premiered on May 14, 1832 in London, in a concert that also featured Mendelssohn's Overture to A Midsummer Night's Dream. It was revised after the first performance, the final version being completed in June 1832. Ever since the first performance it has remained an enduring and popular item of orchestral repertoire.

Although called an overture, it is a self contained work. It is highly characteristic of Mendelssohn's work, being on the one had strongly influenced by Mozart and Beethoven in its use of classical form and harmony, yet on the other looking forward into the romantic movement in music. One of the hallmarks of romanticism was a new focus on nature and out door scenes. The overture conjures up a whole seascape including the grandeur of the cave, the swelling of the sea, the light on the water and the fury of the waves breaking on the cliffs. It was one of the first works of music to evoke nature in this way, and remains one of the greatest of its genre.

The overture uses the sonata form of the classical period. The first subject, played at the opening by the lower strings and bassoons, is the idea that Mendelssohn wrote while visiting the cave and sent to Fanny. This lyrical theme evokes the stunning beauty of the cave, and perhaps conveys the sense of excitement felt by the composer on seeing it for the first

Program Notes

time. It is developed and extended in various ways suggesting the beauty of the natural surroundings. The second subject, in the relative major key, is longer and more lyrical and evokes the rolling movement of the waves. It builds to a tremendous climax where a closing theme, very strongly related to the first subject explodes with excitement. The development uses the melodic material freely, sometimes quiet and lyrical, sometimes dramatic and threatening and often with brilliant string decoration suggesting the wind and the crashing waves. The recapitulation is generally more decorated and stormy than the exposition.

Duncan Gillies

W. A. Mozart **(1756 – 1791)**

Ch'io mi scordi di te?

Mozart composed "Ch'io mi scordi di te...Non temer, amato bene" for soprano Nancy Storace, the English singer who originated the role of Susanna in Mozart's *Le nozze di Figaro*. Storace's success in Vienna was extraordinary, and her salary as a singer was many times what Mozart's was as a composer. Singers have often overshadowed composers because singers become the public face of the music. The text of the aria is taken from an addition to the second act of *Idomeneo*. Mozart composed the aria for Storace's farewell concert in Vienna and played the obbligato (an independent line running underneath the melody that is fully written out) piano part in that performance. The aria has an opening three-part Andante section played by the orchestra, followed by interjections from the soprano, echoed by outbursts in the piano. The following Allegretto section is a Rondo with the main theme returning over and over again, building in intensity.

Christine Lee Gengaro

W. A. Mozart **(1756 – 1791)**

Piano Concerto in E flat K. 449

Mozart's reputation and success in his early years in Vienna came largely through his performances at the homes of aristocratic patrons and public "subscription" performances of his own works. His piano concertos are mostly works written for this venue—Viennese audiences demanded new concertos at every concert, and Mozart responded with an amazing series of fifteen concertos written during his first five years in Vienna—six of them in 1784 alone. But a healthy part of his income also came from teaching and commissions from wealthy amateur musicians, and a few of his piano concertos were intended for others: No. 9 (the so-called "Jeunehomme" concerto) was written for Victoire Jenamy, an amateur pianist and daughter of a choreographer with whom Mozart with had collaborated, and No. 18 was a commission for the blind virtuoso Maria Theresia Paradis. One of his compo-

sition and piano students in his early years in Vienna was Barbara von Ployer, daughter of the Archbishop of Salzburg's representative in Vienna. In letters to his father, Mozart complained of her slow progress in improvisation and composition, but Ployer was apparently a pianist of some skill, and in February 1784 he completed this concerto for her. In September of 1784, he wrote a second concerto for her (No. 17). Though the solo parts for both Ployer concertos have a few accommodations for a pianist who was a talented amateur, they are both first-rate concertos, and Mozart seems to have played both of them at his own concerts as well. (And he liked the finale theme of No. 17 enough that he spent hours teaching his pet starling to sing it!)

The Concerto No. 14 is a little unusual in its scoring. Most of Mozart's Viennese concertos are for a standard orchestra of strings and paired winds, but—probably with a rather informal performance in mind—he accompanied the piano with a string orchestra. (He included optional, though unnecessary parts for oboes and horns; these are not heard in this performance.) In a letter to his father, he compared it to the other three concertos he wrote that spring, referring to No. 14 as a concerto of "an entirely different manner." While this may have referred to the small scoring, Mozart also seems to have been referring to the relatively new way in which the orchestra takes an equal role to the soloist here. The opening movement (*Allegro vivace*) begins traditionally, with a formal orchestral introduction that lays out the movement's main themes. The short development section makes much of the movement's opening flourish before a conventional recapitulation. A rather agitated moment leads up to the cadenza—a passage usually improvised on the spot by Mozart, but here he helpfully provided a cadenza for his student. The movement closes with a short coda.

Mozart's slow movements are almost invariably lovely, and this *Andantino* is no exception. The strings lay out a beautiful vocal theme that is lightly decorated by the piano. While the solo part briefly explores other ideas in the course of this movement it is this rich theme that dominates throughout.

Concerto finales are usually light and breezy, but part of Mozart's "different manner" here may have been the weight he shifts to the third movement (*Allegro ma non troppo*). Strings are sporadically divided into antiphonal groups and the themes are worked out with rather intense counterpoint. Near the end he leaves space for a brief solo cadenza before one final take on the movement's main theme, now transformed into a lively jig.

J. Michael Allsen

Program Notes

Ludwig van Beethoven **(1770 – 1827)**

Symphony No. 2 in D, Op. 36

The second symphony of Beethoven is frequently cited as a turning point in his output, marking the transition between the first and second epochs of his compositional style. It was also written at a clear turning point in his life. In the summer of 1802, Beethoven finally had to accept that his increasing deafness was incurable. From May to October he retired to Heiligenstadt, then a small country town but now a suburb of Vienna, to come to terms his condition. On the 6th October he signed and sealed his "Testament" which is in effect, a will, leaving his possessions to his brothers, Carl and Johann and giving quite specific instructions for the disposal of his musical instruments. An unresolved curiosity is that Johann's name does not appear in the testament, though a blank space remains in two places for it to be filled in. In addition to its practical function, the testament contains a very personal description of Beethoven's grief and despair. He talks about his increasing isolation from society, his inability to ask people to speak louder and his sense of humiliation when he could not hear things that others talked about. He even alludes to the possibility of suicide, stating, "only it - my art - held me back".

The second symphony was written in the autumn of 1802 and completed before the end of the year. It was reported at the time that Beethoven made at least three complete versions of the symphony, but all that remains in his own hand are some sketches for the work. Perhaps the most remarkable thing about it is that it contains no trace of sorrow or self pity. In contrast it is full of drive, energy and exhilarating good humour. In every way Beethoven seemed to have come to terms with his deafness and was continuing on his career as a composer with more resolve and determination than had been seen before.

On the surface the symphony is fairly conventional in its use of form and in the orchestral forces employed. It looks back to the last symphonies of Mozart and Haydn, and yet there are things about it that are quite new. At its first performance it was the longest symphony ever written, a distinction it did not hold for long as the Eroica symphony, written the following year, was almost fifteen minutes longer. Much of the innovation can be found in the methods Beethoven devised to scale up the work. The slow introduction to the first movement is longer than any other previously written, and kept alive by passages of dialogue between the instruments and subtle harmonic shifts. The allegro is extended by the addition of more developmental ideas than would have occurred in earlier symphonies. Even in the exposition Beethoven manages some extraordinary shifts of key to superb dramatic effect. Sudden changes of dynamic enhance the drama and the writing for the strings is often brilliant and colouristic. The violins frequently soar to high

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repeated notes while the lower string and winds play the melody and harmony.
The second movement opens with a gentle and lyrical section in which several melodic ideas flow around the orchestra occasionally punctuated by forte chords. This material is developed and elabourated with remarkable dexterity. Sometimes a melody appears accompanied by fast decorative figures and sometimes in a darker hue created by a change of harmony. Fragments appear in dialogue building to a short dramatic climax then fading away again. The third movement is a scherzo and trio, replacing the more traditional minuet and trio. It is a highly individual movement with dramatic changes in dynamic and humorous dialogue between the instruments. The trio is gentler. It starts in the same key (D major) as the scherzo but leaps precipitately into F sharp major for the middle section. The finale puzzled musicians and critics of the day who described it as harsh, wild, bizarre and capricious. Movements of such force and dynamism were unheard of in those days. Like the first movement it is in sonata form, but with developmental ideas occurring throughout.

The first performance of the second symphony took place in Vienna on 5th April 1803. The program, all works by Beethoven, also included the first symphony, the third piano concerto and an oratorio called the Christ on the Mount of Olives.

The famous Victorian musicologist George Grove most cleverly summed up the second symphony of Beethoven in an anonymous couplet:

"Two worlds at once they view Who stand upon the confines of the new."

Duncan Gillies

Text & Translation

W. A. Mozart **(1756 – 1791)**

Ch'io mi scordi di te?

Idamante:

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E puoi voler che in vita?
Ah no! Sarebbe il viver mio di morte assai peggior.
Venga la morte, intrepida l'attendo.
Ma, ch'io possa struggermi ad altra face,
ad altr'oggetto donar gl'affeti miei, come tentarlo?
Ah, di dolor morrei!

You ask that I forget you?
You can advise me to give myself to her?
And this while yet I live?
Ah no! My life would be far worse than death!
Let death come, I await it fearlessly.
But how could I attempt to warm myself to another flame,
to lavish my affections on another?
Ah! I should die of grief!

Non temer, amato bene,
per te sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate,
perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento,
dite voi, s'egual tormento
può soffrir un fido cor?

Fear nothing, my beloved,
my heart will always be yours.
I can no longer suffer such distress,
my spirit fails me.
You sigh? O mournful sorrow!
Just think what a moment this is!
O God! I cannot express myself.
Barbarous stars, pitiless stars,
why are you so stern?
Fair souls who see
my sufferings at such a moment,
tell me if a faithful heart
could suffer such torment?

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Maria Myrick ●
Laura Schilbach
Emily Uematsu

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Dylan Levinson
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